

COMMUNICATIONS 319 - Spring 1991
COMMUNICATIONS PHOTOGRAPHY
3 Units - Photojournalism
Prerequisite: Comm 217 or equivalent

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COURSE REQUIREMENTS

This is a class in the fundamentals of photojournalism. The goals of this process and its applications. The student should gain practical experience in the creative process and techniques of making photographs for publication. Other topics to be covered include basic picture editing, caption writing, law and ethics, and a brief study of the history of photojournalism./ The course will also consist of reading, analysis of published photographs and visiting lecturers from the profession.

COURSE REQUIREMENTS

The course will consist of two hours each week of lecture, demonstrations, discussion, guest speakers and criticism of photographs. The class will require approximately three hours of laboratory work each week on an open basis. the courses will require approximately a dozen outside shooting assignments including two picture story projects.

Each student will furnish film, paper and film processing chemicals. A negative brush, mount boards, mount tissue and spotting colors may be needed.

A 35 mm single lens reflex camera will be required to complete this course successfully.

REQUIRED TEXT

Photojournalism: The Professionals' Approach, by Kenneth Kobre

GRADING POLICY

The primary function of this class is to produce a final portfolio. Assignments will be made throughout the semester towards the completion of this portfolio. Critiques will be held regularly to evaluate the students' progress.

The grading formula for this course is: 60% final portfolio, 40% class participation, mid-term exam, attendance and special assignments.

76 Developer

KODAK
EKTAR

INT - 9:30-9:50
WTh -

TRIMAX
→ TRIX - TX
→ NEO PAN - 400 FUJI

KODAK - PAY PRINT PAPER

This final portfolio will include a minimum of 12 items to be taken this semester. The final portfolio will be due the last class meeting. It will consist of:

1. News photo *- trail event/tied to an event.*
2. Sports photo
3. Feature photo
4. Weather photo
5. Environmental portrait (also known as personality portrait)
6. Pictorial photo (a photo that depicts a rural or urban scene that utilizes graphic elements in the statement as a means of visual strength)
7. Animal or nature photo (picture of an animal or some element of nature relating to the environment)
8. Assigned picture story
9. Non-assigned picture story (a picture story assignment that you generate)
10. Illustration photo (will be assigned and may be on color slide film or black and white)
11. Fashion photo (color slide film)
12. Daily Titan assignment (may be taken any time during the semester)

All photographs to be turned in for this class are to be taken this semester and printed by the student. The instructor will accept no photographs made from negatives taken at another time for another class. This rule will be strictly adhered to. Appropriate outline information should be on the back of each assignment.

Extra credit may be awarded to any student who demonstrates exceptional enterprise and participation in outside photo activities or special shooting assignments.

TOPICS TO BE COVERED AND COURSE CALENDAR:

WEEK	TOPIC	READING
1) Week of Feb. 5 - Feb. 7	Introduction to the course discussion of the feature picture	Ch. 5 (finding features) Assign: Clip assignment
2) Week of Feb. 12 - Feb. 14	Covering an assignment, discussion of the media Clip assignment due.	Ch. 2,3 Assign: finding feature photos
3) Week of Feb. 19 - Feb. 21	The personality portrait people pictures. Wild art Thursday, bring your cameras	Ch. 4,6 Assign: The environmental portrait

- | | | |
|------------------------------|--|-------------|
| 4) Week of Feb. 26 - Feb. 28 | Camera talk, discussion of photo equipment and special film development procedures and caption writing. | Ch.8 |
| 5) Week of Mar. 5 - Mar. 7 | Capturing the action, discussion of sports and action photography
DUE: CRITIQUE #1
feature picture
environmental portrait | Ch.7 |
| 6) Week of Mar. 12 - Mar. 14 | The picture story, discussion of the picture page and photo page layouts.
DUE: justification statements for non-assigned picture stories. | Ch. 11 |
| 7) Week of Mar. 19 - Mar. 21 | Picture editing and cropping
DUE: CRITIQUE #2 - Weather, sports | Ch. 9,10 |
| 8) Week of Mar. 26 - 28 | SPRING RECESS | |
| 9) Week of April 2 - Apr. 4 | Discussion of the photo illustration. Editorial, fashion, food and advertising illustrations. | Ch. 1,12,13 |
| 10) Week of Apr. 9 - 11 | MID TERM TEST - Test is on the entire book. | |
| 11) Week of Apr. 16 - 18 | CRITIQUE #3 - Picture story | |
| 12) Week of Apr. 23 - 25 | Ethics & Law in Photojournalism
CRITIQUE #4 - Pictorial and nature/animals | |
| 13) Week of Apr. 30 - May 2 | Special Guest Lecturer | |
| 14) Week of May 7 - 9 | CRITIQUE #5
Photo illustration and news | |
| 15) Week of May 14 -16 | CRITIQUE #6
Other picture story and fashion
Portfolio shaping and review of all assignments. | |
| 16) Week of May 21 -23 | PORTFOLIO DEADLINE - The future of photojournalism; discussion of what is happening in press photography today and job potentials. | |

MAY 23 - FINAL- PORTFOLIO DUE

Course Description

930 - 900 W-W 730 - 700 THUR

"Basic course in photography, with instruction and practice relating to cameras, accessories, materials, exposure, processing, printing, finishing, composition, filters, flash, studio techniques, and special treatments and applications. 2 hours lecture, 3 hours laboratory."

Lectures, laboratory projects, and field assignments in the fundamentals of black and white photography leading to the production of visually communicative images. Topics covered will include selection of camera equipment, fundamental camera techniques and procedures, film development, contact printing, enlarging, methods of print control, finishing and presentation of photographs, artificial lighting, photographic seeing, and elements of visual communication.

Course Requirements

3 parts
The course consists of a one-hour lecture and a one-hour demonstration-/discussion/quiz section each week. Attendance is expected at all class meetings; absences will be reflected in the final grade. In addition to the lectures considerable darkroom work is required. This work will be done on your own schedule during any "open" lab hours. While little darkroom work is required initially, the lab requirement increases during the semester. On the average you'll need about four hours of darkroom work per week. Laboratory hours will be posted, and a darkroom I.D. sticker will be issued to you. The ID sticker must be used to check out lab equipment. Small lockers in the lab area will also be assigned to you. You must provide your own locks.

*
The textbook is Rosen's Introduction to Photography. Readings included in the schedule of topics should be completed prior to the lecture. Additional readings may be given.

Tests: A mid-term will be scheduled along with several quizzes. No makeups will be permitted on quizzes.

Assignments: Photo assignments submitted after deadline will be penalized substantially. No photo assignments accepted if more than one week late.

Grading: Course grades will be calculated from the midterm exam and quizzes (25%), assignments and class participation (25%), and the final portfolio (50%). Your photographs will be graded on technical competence, visual growth and awareness, and the strength and quality of the visual communication.

Course Procedures:

The course requires 12 photographic assignments to be completed during the semester, and a final portfolio. The portfolio must include original work undertaken on your own and may include some of your better assignments. All negatives and contact sheets will be turned in with the final portfolio. Your entire portfolio will be returned to you.

All photographs submitted for assignments and grading should be "finished" prints. At least 12 prints should be included in your final portfolio, one of which must be mounted. Matting/mounting of the remaining prints is optional, but recommended.

Professor DeVries' office is H-211A, phone 773-3004, O'Donnell's office is H-224, 773-3268. Both professors will have current office hours posted on their doors and in the Photo Lab.

Adriano Chapman near Main Orgz
PX 0 HUBA

Comm 217, DeVries & O'Donnell page 2

Supplies and Materials

- Student Discount!!

* = shared items

The university will furnish all the chemistry necessary for print development. You will furnish the chemistry for film developing and other supplies. Lab equipment is available for checkout from the laboratory stockroom with a valid Comm 217 darkroom ID card. A limited number of cameras and camera accessories are also available for loan. Students are expected to furnish the following. Exact quantities used may vary. Take this list with you to the camera store. The bookstore has very good prices on most of these items.

Single day loan --- r Thursday - weekend.

A stainless steel film developing tank with 2, 35mm steel reels. *
12-15\$ 4\$ each

10 rolls, Kodak TMax 400 or Tri-X film, 135-36 exposures. NED

(It will be much cheaper if you bulk load your own film. 100' of film will give you approximately 20, 36 exposure rolls.) 3 wks 1 roll shot

1 roll, Fujichrome 100, or Ektachrome 100, 135-36.

Kodak D-76 film developer, 1 quart size. You'll probably need two packages. 3\$ (3 wks)

Kodak Rapid Fix, to make 1 gal. film strength. Split this with your lab partner. *
Do not buy the powdered Fixer, only the liquid Rapid Fixer. (3 wks)

Ilford Multigrade III RC Glossy, or as a second choice Kodak Poly-Print RC F, 8x10" size paper. Start with 25 sheets, but you will probably use about 100 sheets during the semester. (4 wks)

An accurate photographic thermometer * \$3.00

11- plastic negative pages punched to fit a three ring binder. Print-File 35-66 or equivalent. clear plastic

1- three ring binder to file and turn in all negatives and contact sheets.

1- Canned air, or a rubber ear syringe.

1- Bottle Kodak or Nacco brand Film Cleaner * 1 oz.

1- box of Q-tip cotton swabs *

1- pair special white cotton photographic gloves for handling negatives. (Only available at good camera stores.)

1- camels hair brush for dusting negatives \$3.00 expensive

1- Spotone set or a bottle of Spotone #3, and a #00 or smaller brush (mid sweep)

Dry mounting tissue for RC prints (we like the Seal brand best; use the Seal "Color Mount" for RC prints) \$17

Mat board to mount prints on.

You may need 2, brown quart bottles from the camera store.

Assignments (To be turned in at the demonstration class, NO: the big lecture class.)

Assignment	Due Week Of:
1. One roll of successfully developed B&W negatives in a negative file sheet to be inspected during the fifth week. (This assignment is due 3/5 for the Monday demo session only.)	2/26
2. First contact sheet to be inspected during the sixth week. (This assignment is due 3/12 for the Monday demo session only.)	3/5
3. Critique #1 Due the seventh week 1) Architectural statement 2) Scenic statement 3) Candid statement	3/19
4. <u>Mid-Term exam</u> to be given in demo classes ninth week.	3/26
5. Critique #2 Due the 11th Week 4) Self portrait 5) Stop action 6) Free choice	4/2
6. Critique #3 Due the 12th Week 7) Action showing motion 8) Free Choice	4/16
7. Color slide assignment Due Week 13	4/23
8. Critique #4 Due the 15th Week 10) Depth-of-field exercise 11) Filter exercise 12) Artificial light exercise	5/7
9. Final Portfolio Due Last Class Meeting Include a minimum of 12 photographs, at least one of which is mounted, all contact sheets and negatives from the semester.	5/14

Interesting subject matter - no Disneyland shots.
no pylons w/ lighthouse pier

All photographs must be your own original work, made and printed during the current semester.

Reading list from Rosen's Introduction to Photography

Read by	Week	Units
2/5	2nd week	Units 2 and 4
2/12	3rd week	Unit 5 to page 165
2/26	5th week	Units 3 and 6
3/5	6th week	Unit 7
3/12	7th week	Unit 8
3/26	9th week	Units 10 and 1

Camera - film

COMPLETING THE ASSIGNMENT

Memoranda:

1. If you find any...
 2. ...
 3. ...
 4. ...
 5. ...

Overview:

The purpose of this assignment is to provide you with a practical understanding of the various elements of photography and to help you develop your own style.

You are assigned to create a series of photographs that will demonstrate your understanding of the various elements of photography and to help you develop your own style.

For example, you might be asked to create a series of photographs that will demonstrate your understanding of the various elements of photography and to help you develop your own style.

Remember, the purpose of this assignment is to provide you with a practical understanding of the various elements of photography and to help you develop your own style.

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Turn your face to the slides to have your eyes to slide down a series of slides that tell a complete and interesting story. Think about showing the slides to a classmate; would the other know what's going on and be able to follow the events? Watch out for extreme "jump-slides". Have you any have visual interest? Have you made good use of varied camera angles and distance? Did you tell a story that was interesting and meaningful?

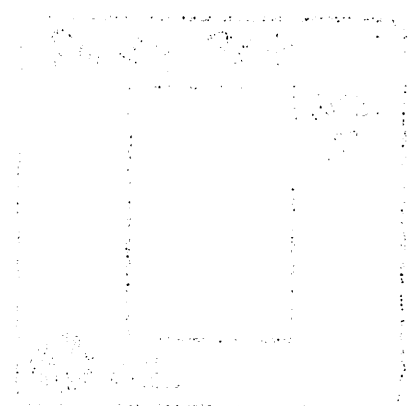
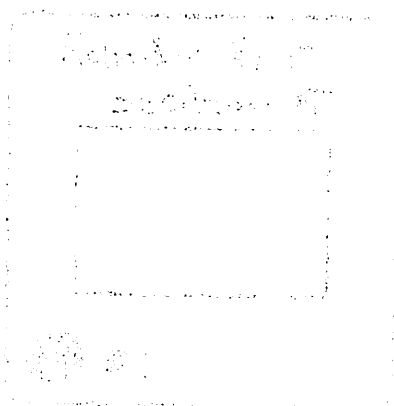
Put the slides down in the correct order. Arrange the slides in order, 1-12 in the correct viewing position (top to top, and left to right). Check the sequence on the top of each slide. Check the sequence on the right of the slide. Check the sequence on the bottom of the slide. Check the sequence on the left of the slide.

Put the slide sequence into the top-loading cage in the correct order. (The pages are available at the back of the book and the book end). Arrange the slides so that they will be seen in correct sequence when the pages are turned. All the slides will be seen in the correct sequence when the pages are turned. All the slides will be seen in the correct sequence when the pages are turned.

The sequence will be seen in the correct order when the pages are turned. The sequence will be seen in the correct order when the pages are turned. The sequence will be seen in the correct order when the pages are turned. The sequence will be seen in the correct order when the pages are turned.

The first slide is the

The first slide is the



Comm 217 2/5

1839 - PANORAMA INVENTED
NAPOLÉON, FRANCE } 150 YEARS ANNIV.

(PHOTOGRAPHIC PROCESS OF METAL - SILVER COATING
POSITIVE/NEGATIVE IMAGE VIA MIRROR
1 MIRROR w/ a secondary "
TIN

CAMERAS LONGER HISTORY

ACTION OF LIGHT ON LUMINOUS SUBSTANCES
14TH CENTURY - VENICE
CAMERA - "CHAMBER" - ROOM } IMAGE CAST
OBSCURA - DARK } VIA PINHOLE

16TH CENTURY - ITALY - ENTERTAINMENT - ACTORS IN COURTYARDS
(ROOMS)

PORTABLE - DRAFTS MAN - TRACKING OUTLINE

LENS = ONE POINT PERSPECTIVE

PINHOLE - INFINITE DEPTH OF FIELD -

ENTERTAINMENT / DRAFTSMAN / ARCHITECTS

INVENTED THREE PLANE MIRROR

(VIEW CAMERA)

LENS & FOCUS (CHAMBER SIZE & BOX

EXPOSURE INTENSITY - DIAPHRAGM (IRIS) F-STOP

TIME - FOCAL PLANE SHUTTERS SELECTION SPEED

F STOP
APERTURE
LENS OPENING

SAME THING - IRLS DIAPHRAGM



F-STOPS ① 1.4 ② 2.8 ④ 5.6 ⑧ 11 16 22
32 F45 64 90

BIGGER NUMBERS = SMALLER HOLES = LESS LIGHT =

$f4 \rightarrow f5.6 = \frac{1}{2}$ LIGHT
 $f11 \rightarrow f22 = \frac{1}{4}$ LIGHT

1144 "f" focal length = middle of lens to
the film when the lens is focused at infinity
how much the lens will see

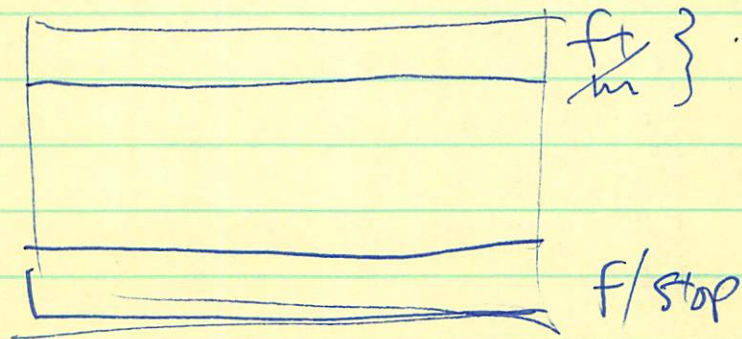
SHUTTER SPEED - LENGTH of time
DOUBLE → $\frac{1}{2000}$, $\frac{1}{1000}$... B

EXPOSURE = (F STOP) (SHUTTER SPEED)

DEPTH OF FIELD IS TWO DIFFERENT
F-STOP CONTROLS DEPTH OF FIELD

RANGE OF SHARPNESS

$f/2$ BIG APERTURE = SHALLOW DEPTH OF FIELD
 $f/16$ RANGE OF SHARPNESS



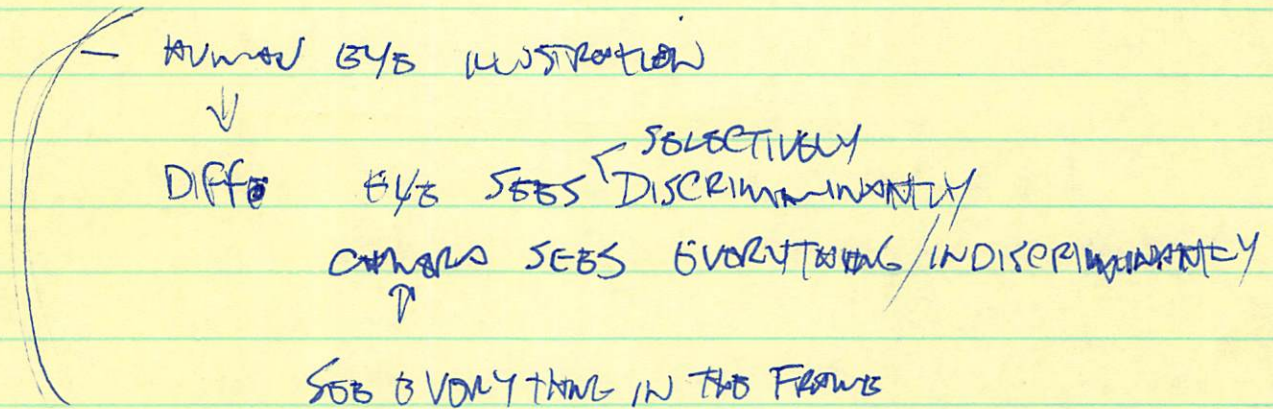
($\frac{1}{3}$ part $\frac{2}{3}$ behind)
 USE WHOLE PART F FIBER

$F/64 \Rightarrow$ very sharp ... group

SOLVENTS FORSS / COULD IN FACTING

[same LAB
Comm 217 2/5]

BASIC CAMERA OPERATION -



camera OBJECTS → Box camera (KODAK FIXED FOCUS / APERTURE)

↓
35 mm camera - single lens reflex
↑
higher motion picture film

120 or 220 medium format 2 1/4 camera / twin lens

PARALAX → DIFF BETWEEN VIEWING LENS & SHOOTING LENS

CLOSER TO SUBJECT more CRITICAL PARALAX PROBLEM
(SINGLE LENS more COMPLICATED MECHANISMS TO VIEW
THROUGH LENS)

4x5 LARGE FORMAT / PRESS camera → '50s
STILL USED IN PRO STUDIO ON TRIP ...

1930s → LIFE MAGAZINE ... 35mm used BY PHOTOJOURNALISTS
PROVIDERS IN USING 35mm system ... Leica
1st COVER & 1st ISSUE - WRITER BURKE WHITE

35 nm Systems

BASIC Range Finder dd
single lens reflex (30s) = like - german
fixed plane shoulder
PONTAX K-LOOD manually operated
NIKON
don't smoke shoulder certain

MKB TUTOR

Get Filter Speed 400

Light Motor
Electronic . . . G8T Manual AVR-P4DB

→ Not Stuttered Speech

ASA/ISO

two week 36 spots

Review class RE: F/STAR / SUDPOK / STORNG / DEPTH & FIELD

16

com-217 2/12

NEXT WEEK:

EXPOSED FILM

D-76 FILM DEVELOPER - 1 DAY IN ADVANCE
MIXED

KODAK RAPID FIXED

~~THIRTY~~

1 PLASTIC NOB. FILE PAGE

TANK & REELS (PLASTIC HD)

→ CAN OPENER

→

LOADED IN TOTAL DARKNESS

REELS GOING COUNTERCLOCKWISE



Flat end cassette

cut tongue

cup end (strength & strength)

dip inside

roll counter-clockwise.

Characteristics —

LOADED IMAGE / SILVER SALTS INTO WATER EXAMIN
ALCOHOLIC SOLUTION

THIRD DEVELOPER / TEMPERATURE

STOP BOTH - UNIFORM TYPE / WATER RINGS

(RAPID FIXER / NYPS (NYPS-SULPHATE & SODA))
& PERMANENT IMAGE -

NEUTRAL PIT \rightarrow HYPO-CLEARING ALBUT (HCA)
WASH RUNNING WATER
PHOTO-FLO \rightarrow NO DRY WORKS

- 1) DEVELOPER (D-76)
- 2) STOP BATH
- 3) FIXER (KODAK RAPID-FIXER)
- 4) WATER RINSE
- 5) HYPO CLEAR
- 6) WASH
- 7) PHOTO FLO
- 8) DRY

D76 \rightarrow 1 TO 1 (CHEM TO WATER)
DEVELOPER \rightarrow 1 TO 2
 \downarrow

16 OZ TANKS \rightarrow 8 OZ DEV. + 8 OZ. WATER
TEMPERATURE \rightarrow 68° (65°-75°) AFTER 2 PROBS.
TIME \rightarrow TEMP. \rightarrow ON CHART GRA-LAB TIME
ALL LIQUIDS MUST BE W/ 5° RANGE

WARM/COLD \rightarrow POTENTIATION (TEMP EXPANSION IN LIQUIDS)
AGITATE \rightarrow CONTINUOUSLY 1ST 30 SECONDS
THEN FIVE EVERY 30 SECONDS - SET W/ TAP
TEN SECONDS BEFORE THE - POUR AT ONCE

STOP Bath \rightarrow 3 times w/ water (same temp)

RAPID FIXER \rightarrow T-max .. 7-10 minutes
TRI-X .. 2-4 "

AGITATE : 1st 30 seconds - continuously
5 seconds every 5 min

QUICK WATER RINSE

HYPO KILLER .. 2 - 3 minutes

(look) WASH \rightarrow 15 minutes

PHOTOFLO \rightarrow 1 - 1 1/2 minute

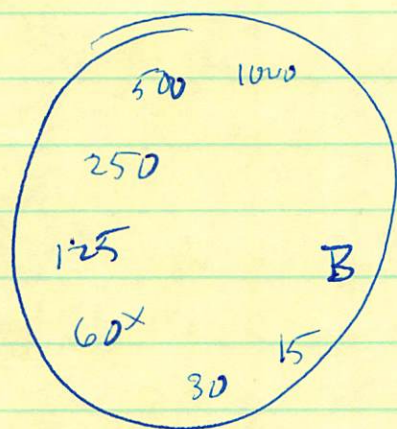
DRY \rightarrow CLOTHES PIN (AT BOTTOM)

HANG FOR 1 HR.

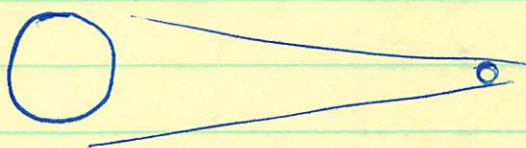
com 217 show LAB - 2/12

shutter speeds

F/stop [APERTURES]



2, 2.8, 4, 5.6, 8, 11, 16, 22



→ NEXT WEEKENDS → 1 Roll Film EXPOSED 400 speed.
WEEK IN LAB!! (ON THIS. CAMERA W/ IN
ADVANCED & CLASS)

CAMERA SETTINGS -

SHUTTER SPEED } EXPOSURE
LENS OPENING APERTURE
FOCUS - SHARPNESS

SHUTTER SPEEDS - each next setting DOUBLE PRECEDING -
HOLD — (B) 15 → 30th → 60th...

LOWER NUMBER = SLOWER SPEED

(60th) WORKING → USE FLASH (WORK OR SLOWER)

→ WORKING LENS / HOLD HOLD w/o camera work

LESS THAN 60th BRACE CAMERA / USE TRIPOD

DOLOPHOTO → LOWEST FOCUS LENGTH $\text{LFL} = \text{LBS}$
SPEED = — TRIPOD USE

Aperture —

$f/stops$

→ FOCUSING/HALF 2, 2.8, 4, 5.6

↓ SMALL NUMBER = MORE LIGHT.

MAXIMUM APERTURE = LENS SPEED

eg. 50 mm (normal) $f/2$ lens

less 50 mm = wide angle

more " " = telephoto

EXPOSURE

Equivalents →

(i) Film speed [400]

ARBITRARY ~~AP.~~ SHUTTER → 250 - DAYLIGHT

↓
more APERTURE → $f/8$

NOTES (trying to get action better)

or $\begin{cases} 500 \text{ shutter speed} = f/5.6 \\ 1000 = f/4 \end{cases}$

or 125 ————— → $f/11$

DEPTH & FIELD

Region of ACCEPTABLE SHARPNESS

3 FACTORS:

1) APERTURE - Smaller larger opening GREATER
↓
DEPTH of FIELD (BIG NUMBER)

~~#~~

2) Focal LENGTH & LOSS - SHORTER LENGTH = GREATER
DEPTH of FIELD (50 mm (normal))
LONGER LENGTH = ~~SHORTER~~
SMALLER DEPTH of FIELD - TELEPHOTO

3) DISTANCE FROM CAMERA TO SUBJECT -
CLOSER TO SUBJECT LOSS ~~LOSS~~ DEPTH of FIELD
FURTHER FROM " GREATER " " "
[CROSS-UP: SET CLOSEST FOCUS of movie camera]

FOCUS = $\frac{1}{3}$ IN FRONT & $\frac{2}{3}$ BEHIND

CANS ~~24~~ 35

076 WATER NOTEST WATER DEVELOPER

FIX - LIQUID/LIQUID
STEEL CAN/POOLS

2/26

time / temp

'thin' under developed - loss of info / detail =
loss of shadow areas

'dense' over developed -

grainy print

middle
contrast

Time = too short = under development = thin
too long = over development = dense

contact printing:

making a proof sheet.

film system

using enlarger for making contact prints

open up F/stop 4.5

beam of light = 8" x 10"

Focus beam for sharp edges.

F/stops f/8 → 10 - 45 sec exposure

set their arbitring

print = emulsion side up
negative = emulsion side down - staining side up.

progressively expose strips 5-7 sec
each

developer dektol - 1-2 minutes

stop bath (acetic acid) 10/20 seconds stop into

fixer kodak 2-3 minutes

wash 3 minutes

aman 2b) 3/12/90
equivalent

price 8 cross rolls for
Hunk

Sup 1/500 F16
1/250 F22

SHAPE 1/500 F5 / F6
1/1000 F4
1/40 F16

[less action stopping power =
more depth of field]

Shall include -
Print/print control / print finishing

(landscape/cityscape/sea scape = scenic

nat. well's assignment { architectural 8x10
scenic
candid

more contrast higher than 2 1/2 Dittor

burning + dodging = adj. tonal balance

photographic paper = fiber based
resin coated (plastic coated)
shorter wash / no wrinkles

different surfaces

Kodak $\left\{ \begin{array}{l} F = \text{gloss} \\ E = \text{semi-gloss/matte} \end{array} \right.$

Ilford $\left\{ \begin{array}{l} \text{glossy} = \text{glossy} \\ \text{matte} = \text{pearl} \end{array} \right.$

Fiber based = many different types & surfaces
texture

* different sizes

$2\frac{1}{2} \times 3\frac{1}{2}$ wallet

↓

weights 16 x 20
* fiber based = many weights
arch - one weight (medium)

* contrasts = multigrade = use of different filters
single grade = multiple copies w/o
need 2 filters.

* [Oriental Seagull = different paper & more silver.
Surface

* - Toner - blacker → blue/black
" brown/black

* Archival characteristics - fiber based better (?)

spotting ... - removing dust specks.

< water

spot - tone (1) (2) (3) re-~~darken~~ darkest
palette

least protect - air prints.

mounting.

re photo-journalism

dry-mounting tissue

pressure sensitive coat-

Comm 217 3/19

"Decisive moment" - ^{Hear} Carter Basson
situation will reveal itself most clearly.
recognition must rely on position
& timing (being there at the moment)

"Presence of an observer changes the
observed" - Heisenberg Theory

1) Visual Analysis

2) Reception: time

3) Visual Interpretation

Comm 217 3/17

next week

Section 882 - all but last two chapters.

Assignment #2: - self portrait

- stop sign - ~~protest~~ protest skater
speed

- free choice

$\frac{2}{3}$ creativity -
 $\frac{1}{3}$ technique -

Comm 217 3/26

w. Eugene Smith

- (1) advent of 35mm camera (miniature)
- (2) development Tri-X film (available light)
- (3) w. Eugene Smith.

current vision - and camera/film

freedom (if) from a wide art
concern photographers.

→ Minutiae - control of light

worked for LIFE 20 yrs / fired
20 times

Wout van de Kamp.
still shoot

1

4/30 ^{show} canon 217 L6000

composition / portfolio —

next assignment: depth of field
- extreme shots

11 represent fine shots (can replace
current one w/ new)

mounting is optional -

→ if unmounted → ring binder w/
plastic sheets

if mounted → paper portfolio

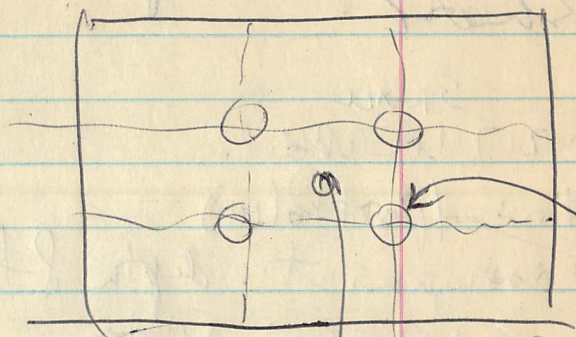
case.

→ All negatives 11
+ contact sheets

KOCE on 50 - 1 of 28 signs as
an composition

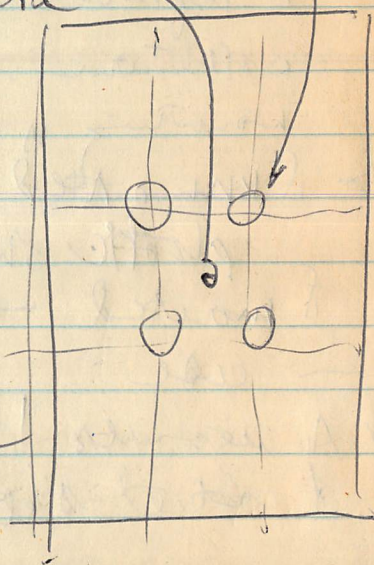
~~Structure~~ strange way of seeing
rule of thirds / center of interest

↓



not here

But here



avoid horizontal

- busy detail -

movement of frame

place more space

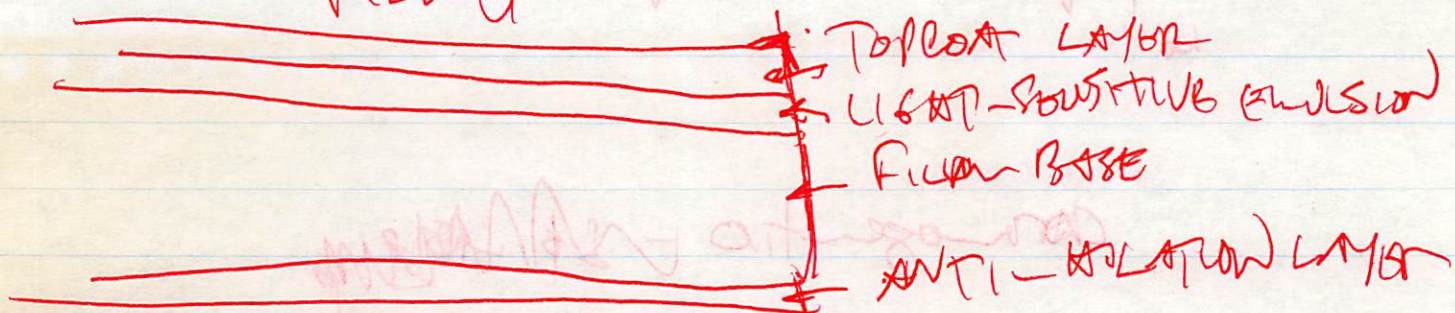
to direction going

Size & shape of paper

→ strong verticals
& strong horizontal

comm 217 - 4/23 Big Lab.

Film



(1) Contrast -

(2) resolving power

(3) speed.

(4) sensitivity to colors

faster speed =
less contrast



color = more
contrast =
more vivid colors

sharpness - slower
film = finer
grained silver
subby

higher film speed - more tolerance
to exposure

orthochromatic - red sensitive

panchromatic - all colors

T-MAX - average sensitivity

T-~~MAX~~ - Available light

- color film up

T in 100-200 gals

concentration \rightarrow ~~1000~~ ~~1000~~ ~~1000~~

slab = great
speed \rightarrow ~~concentr.~~

~~Base~~ ~~200~~
used by ~~1000~~
Polynomial

ETKO

30-40 ~~km~~ \rightarrow ~~1000~~

~~Red~~ ~~Polynomial~~
begin ~~3000~~

4/16 Com 217

BRUCE DAVIDSON - LIFE

"concern" photographs.

photo essay

"It was a dark & stormy night"

part 1 of -

composition - producing the contrast

Com 217-

Photo control, coming
up to ~~front~~ front mountain valley
also's angle
Flash

(Don't go!
Don't Panora, Fotw)

off quickly = stop action

- (1) Power
- (2) Power Source
- (3) Recycling time
- (4) Size & Availability

↑
HOLD OPEN & RUN
FLASH w/ low
AMBIENT LIGHT.

(TUNGSTEN FILM ...)

THURSTON CIRCUIT -
#283 .50/18

VIVITAR / SUN PACK